

King of the North, thy glory is in all lands;  
 Chiefs and Rájás daily attend in thy court.

1. 3. The word translated 'lands' contains a letter which occurs frequently and seems to be meant for  $\text{ॐ}$  or  $\text{ॠ}$ , it is not clear which; the scribe uses a thick pen and forms his letters very small, so that it is sometimes not easy to decypher them. In neither case is the meaning clear; the word 'lands' is inserted conjecturally.

1. 4. This seems to allude to Jagat Singh's exploits across the Indus in Bangash and Afghánistán.

12. All his forces were wearied with bearing the shield;  
 He has sent all his Subas, whom now will he send?  
 Sundar the good poet celebrated all the heroes that came,  
 On the confines of Mau (he is) like a lion, who shall come before him?  
 In the Kali Yug, Jagatá has become immortal,  
 Fighting, he has sung the fame of the Empire in the nine climes.  
 Lachmi and Náráyan are thy aid night and day,  
 Sháh Jahán abashed kissing shall honor thee.

(*To be continued.*)

*Supposed Greek Sculpture at Mathurá.*—By F. S. GROWSE, M. A.,  
 B. C. S.

(With three plates.)

In 1836 Colonel Stacy discovered at or near Mathurá—for the exact locality does not appear to have been placed on record—a large and curiously sculptured block of red sand-stone, which has given rise to much antiquarian discussion. It measured 3 feet 10 inches in height, 3 feet in breadth, and 1 foot 4 inches in thickness, and the top was scooped out, or worn by time, into a shallow circular basin 16 inches in diameter and 8 inches deep. It was carved on both sides with a Bacchanalian group, the principal figure in which was supposed to represent Silenus and the whole to be the work of Bactrian Greek artists. It was deposited in the Calcutta Museum (where it still is) by the finder, who described it as a tazza, or rather a pedestal that had been used to support a large tazza or sacrificial vase. This opinion was endorsed by James Prinsep, and has prevailed to the present day, though I believe it can now be shown to be erroneous. The following description of the design (which I have not myself seen\*) is abridged from one given by Bábu Rájen-

\* Since the above was written, General Cunningham has very kindly sent me two photographs of Groups I and II. He conjectures that the stones were intended for altars (which, however, I do not think possible), and writes: "Your altar is a very interesting discovery, as the head-dress of the female holding the cup is that of the

dralála in his 'Antiquities of Orissa', where it is introduced *à propos* of the discussion regarding the amount of influence exercised by the Greeks on Indian art.

GROUP No. I.—In this are four figures, (*vide* Pl. XII) two male and two female, standing under masses of long lanceolate, pinnate leaflets, with tufts of small flowers. The leaves are like those of the Asoka; but the flowers more resemble the kadamb. The first figure to the right is a female dressed in a long skirt and upper jacket, with a narrow shawl thrown across the body. On her feet are shoes, and thick heavy rings round her ankles. Her left hand holds the hem of her mantle and the right is in the grasp of an amorous swain who stands beside her with crossed legs, resting his left hand on her shoulder. He wears close-fitting drawers, which simply cover his nakedness and extend to about the middle of the thighs, but leave his protuberant paunch exposed. A scarf, fastened in front with a sort of sailor's knot at the neck, hangs down his back behind. His feet are bare. The third figure is a female, dressed exactly as the first, but wearing elaborately worked bangles which cover nearly half the length of her fore-arm. In her left hand is a lotus-bud, while the right hangs down straight by her side. Near her feet are two covered vessels, one on either side. To the extreme left of the group stands a youth who appears to be a mere passive spectator.\* He has no shoes and wears a flowered muslin tunic reaching down to the knee. A little above the ankle are marks which show that his under-garment is a pair of long close-fitting drawers. All four figures show traces of chaplets which had crowned their heads.† The leaves may be those of the vine or the ivy.

GROUP No. II.—The principal figure is a pot-bellied man, (*vide* Pl. XIII) seated in a wine-befuddled state on a rock, or low stool, with his arms supported by two attendants, who stand on either side of him. For dress he has only a wrapper, thrown round his loins, leaving his prominent paunch uncovered. One leg is raised on the seat, the other hanging down. On his head is a chaplet of leaves. The attendant on the right side is a male wearing a mantle fastened at the neck in front with a clasp. The right hand is stretched behind the central figure for its support. The attendant on the left is a female supporting the right arm of the drunkard. She wears a long skirt reaching to the feet, with a short, sleeved jacket over it. A necklace of five rows adorns her breast, and thick heavy jewels are pendant from

Indo-Scythian females of the old sculptures and of the hill women to the north of Simla at the present day. I take the seated figure to be the Scythian Hercules"—a suggestion which strikes me as the most plausible yet advanced.

\* It does not so appear to me; but rather each of the male figures seems to be urging his female companion to do something about which they are hesitating.

† These are scarcely if at all perceptible in the photograph.

her ears. Before her stands sideways a small boy, naked, with his right hand resting on the thigh of the central figure. Before the male attendant is another boy in a dancing posture with the right hand uplifted. In front of the principal figure lies a flagon.

During the cold weather of 1873-74, I discovered the companion block to the one above described, of precisely the same shape and dimensions and carved with two similar groups of figures. These are shewn in the accompanying illustrations; and to distinguish them from the preceding are numbered groups III and IV (*vide* Pls. XII and XIII). The mound, out of which I dug the stone, is according to modern territorial divisions beyond the boundaries of the Mathurá township, and is included in the small village of Páli-Kherá. It is, however, only about two miles distant from the temple of Kesava Deva, and all the intervening space is dotted with mounds,—the ruins of the ancient Madhupuri,—in most of which Buddhist antiquities have been discovered.

GROUP NO. III.—Here four of the figures are apparently the same as in No. I. The grouping and action, however, are different; and two additional figures are introduced, *viz.*, the principal personage, the so-called Silenus, who is seated with a cup in his hand, and the little boy at his knee, as in No. II. The cup is noticeable for a peculiarity in the handle, the lower end of which joins on, not to the bottom of the bowl, but to the foot of the cup.

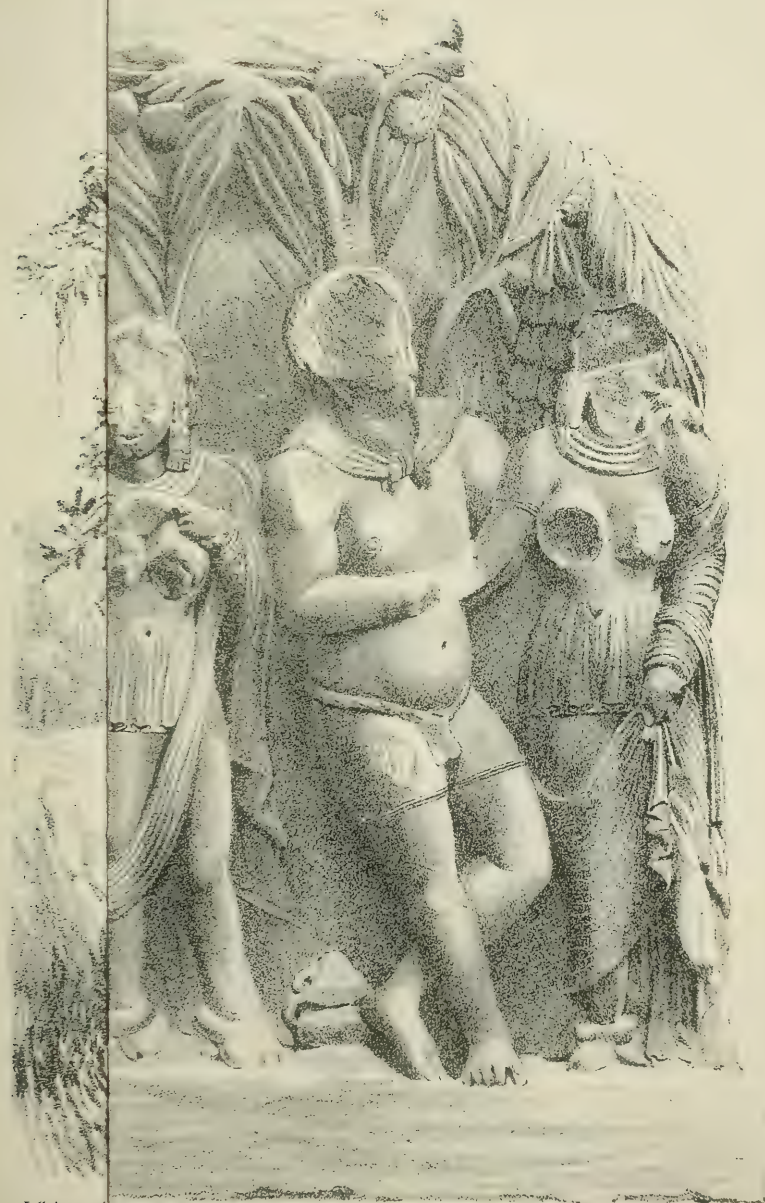
GROUP NO. IV.—The concluding scene of the drama, in which the cup has been drained and has had its intoxicating effect, is almost identically the same with No. II, already described.

In my opinion the later discovery disposes of the tazza theory. The two blocks of stone seem to be the bases of a pair of pillars forming the entrance to a shrine, rather than pedestals for sacrificial vases. Such an idea would probably never have been conceived but for the shallow basin at the top of the stone first found; but on comparison with the later discovery this is clearly seen to be nothing more than a socket for the reception of a slender upright shaft.

As to the subject which the artist intended to represent—Silenus may be dismissed at the same time as the tazza. Future research in Buddhist literature may result in the discovery of some legend which the three scenes, *viz.* the Plot, the Carouse, and the Effects of the Carouse, may be found to illustrate; but pending this, the principal figure may with great probability be regarded as the wine-bibbing Balaráma, one of the tutelary divinities of Mathurá, attended by his wife Revati and the other members of his family. A confirmation of this view is afforded by an ancient and mutilated statue at the village of Kukargama in the Sa'dábád Pargana of this district, which is apparently intended for Balaráma. He is stand-



*Group I.*



*J. Schaubert*